



CHRISTOPHER HOGWOOD

A Celebration

TRIBUTE CONCERT
APRIL 19, 2001



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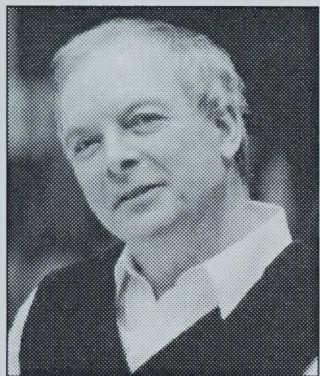
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H&H *Contents*



Christopher Hogwood: A Celebration

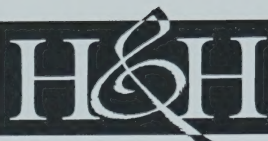
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HANDEL & HAYDN SOCIETY
CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
JOHN FINNEY, ASSOCIATE CONDUCTOR

2000-2001 SEASON

Thursday, April 19 at 7:00 p.m.

Emmanuel Church

CHRISTOPHER HOGWOOD TRIBUTE CONCERT

Welcoming Remarks

Mary A. Deissler, H&H Executive Director

Trio Sonata from the *Musical Offering*

Johann Sebastian Bach

[1685-1750]

Christopher Krueger, *flute*

Daniel Stepner, *violin*

Laura Jeppesen, *viola da gamba*

John Finney, *harpsichord*

"As Steals the Morn," Duet from *L'Allegro, il Penseroso ed il Moderato*, Part The Third

George Frideric Handel

[1685-1759]

Sharon Baker, *soprano*

William Hite, *tenor*

Kinloch Earle and Jane Starkman, *violins*

David Miller, *viola*

Myron Lutzke, *cello*

Michael Willens, *bass*

Stephen Hammer, *oboe*

Andrew Schwartz, *bassoon*

John Finney, *harpsichord*

Remarks

Ellen T. Harris, Professor, Massachusettes Institute of Technology

Violin Sonata, Op. 5, No. 12 “La Follia”

Arcangelo Corelli
[1653-1713]

Catherine Turocy and Carlos Fittante, *baroque dancers*

Daniel Stepner, *violin*

Myron Lutzke, *cello*

John Finney, *harpsichord*

“La Follia” was jointly choreographed by Catherine Turocy and Carlos Fittante as a special gift for tonight’s performance honoring Christopher Hogwood.

— FIVE MINUTE PAUSE —

Remarks

Lenny Matczynski, *Emmanuel Music*

From Ramler’s Lyrical Bouquet

Franz Joseph Haydn
[1732-1809]

Alles hat seine Zeit

Wider den Übermut

Pamela Murray, *soprano*

Katharine Emory, *mezzo-soprano*

William Hite, *tenor*

Donald Wilkinson, *baritone*

John Finney, *fortepiano*

Die Schöne Müllerin

Franz Schubert
[1797-1828]

Wohin?

Pause

Sanford Sylvan, *baritone*

Michael Beattie, *fortepiano*

Improvisation on the name “Hogwood”

Robert Levin, *fortepiano*

Presentation

The Christopher Hogwood Historically Informed Performance Fellowship

Janet P. Whitla, President, H&H Board of Governors

H&H Artist Profiles

Sharon Baker, *soprano*

Soprano Sharon Baker is internationally recognized for her purity of tone and engaging stage presence in opera, oratorio and recital. Ms. Baker is a favorite soloist with many of Boston's period orchestras including the Handel & Haydn Society and the Boston Cecilia Society, as part of its annual Handel Oratorio Series. Ms. Baker is an advocate for newly composed American opera and has performed in several premieres by prominent composers. Ms. Baker has numerous recordings and is featured on a new recording of Handel's *Triumph of Time and Truth* with Aston Magna.

Michael Beattie, *fortepiano*

Michael Beattie has established himself as a musician of exceptional versatility and through his work as keyboard player, vocal coach, and conductor has become a valued member of Boston's musical community. Beattie has conducted the Chorus and Orchestra of Emmanuel Music on many occasions as the group's Associate Conductor. An accomplished continuo player, Beattie has performed as harpsichordist and organist with Emmanuel Music, Cantata Singers, Boston Cecilia, and the Handel & Haydn Society. He is founding member and harpsichordist of Favella Lyrica.

Kinloch Earle, *violin*

Kinloch Earle, a member of Handel & Haydn, is also concertmaster of Boston's Cecilia Society Orchestra. He has been with H&H since 1989, having come from San Francisco where he had played with Philharmonia Baroque since its founding in 1982. Kinloch teaches at the Longy School of music where his group, the Van Swieten string quartet is quartet-in-residence.

Katharine Emory, *mezzo-soprano*

Katharine Emory has received critical acclaim for her solo performances with H&H in Britten's *Ceremony of Carols* as well as Bach's *Christmas Oratorio*. She has been a soloist with the Pro Arte Chamber Orchestra, the Cantata Singers, and many other prominent New England choruses. A founding member of the highly praised quintet, the Dunstable Singers, Ms. Emory has toured internationally and performed featured roles with numerous regional opera companies.

John Finney, *harpsichord/fortepiano*

John Finney is regarded as a musician of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham. He has been the Director of the University Chorale of Boston College since 1993; he was recently appointed Conductor of the Boston College Symphony Orchestra and given the title of Distinguished Artist-in-Residence at Boston College. He has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992.

Carlos Fittante, *baroque dancer/choreographer*

Carlos Fittante of New York City, freelances as a choreographer, dance artist, and teacher. His eclectic career has grown out of his interest in Balinese and Baroque dance. Since 1989 Carlos has danced with the New York Baroque Dance Company where his duties include rehearsal director and principal male dancer. Carlos frequently performs as a guest artist and was recently featured in NYC Opera's production of Handel's *Rinaldo*. Currently, Mr. Fittante co-directs the Balinese American Fusion Dance (BALAM), a contemporary dance company inspired by Balinese theater.

Stephen Hammer, *oboe*

Stephen Hammer was named principal oboist of the Handel and Haydn Society by Christopher Hogwood in 1986 and has also recorded and toured as a soloist with the Academy of Ancient Music. He is also principal oboist of the New York Collegium and is a founding member of the Bach Ensemble. Mr. Hammer collaborates with instrument-makers Jonathan Bosworth and Joel Robinson in building replicas of historical oboes.

William Hite, *tenor*

Boston-based tenor William Hite's warm tone and vivid portrayals have garnered critical acclaim throughout North America with groups like the American Symphony Orchestra, the Washington Bach Consort, the New York City Ballet, the Handel & Haydn Society, Boston Baroque, Tafelmusik and Philharmonia Baroque. He has recorded for Denon, Erato, New Albion, Titanic, BMG and Centaur.

Laura Jeppesen, *viola da gamba*

Laura Jeppesen is a graduate of the Yale School of Music and studied the viola da gamba at the Brussels Conservatory. She is principal violist of Boston Baroque and plays with the Boston Museum Trio and Charivary, an ensemble specializing in seventeenth-century French music for the viola da gamba.

Christopher Krueger, *flute*

H&H principal flutist for over twenty years, Christopher Krueger has also performed as principal flutist with the Boston Symphony, the Boston Pops and Boston Pops Esplanade Orchestra, the Orpheus Chamber Orchestra, Boston Ballet, and Cantata Singers, among other organizations. Currently, Mr. Krueger is a member of Collage New Music, Emmanuel Music, and is principal flutist with the New Hampshire Symphony. His recordings can be heard on Sony, DG, EMI, Nonesuch, Pro Arte, Telarc and Koch.

Robert Levin, *fortepiano*

Pianist Robert Levin has been heard throughout the United States, Europe, Australia, and in Asia. Robert Levin is renowned for his restoration of the Classical period practice of improvised embellishments and cadenzas; his Mozart and Beethoven performances have been hailed for their active mastery of the Classical musical language. Mr. Levin has recorded for such labels as DG Archiv, CRI, Deutsche Grammophon, Nonesuch, Philips, and Sony Classical. He is presently Dwight P. Robinson, Jr. Professor of the Humanities at Harvard University.

Myron Lutzke, *cello*

Myron Lutzke is well known to audiences as a performer on both period and modern cello, and serves as principal cellist of numerous orchestras and chamber player with ensembles touring throughout the world. He is currently the principal cellist of the Orchestra of St. Luke's, the Handel & Haydn Society, the New York Collegium and American Classical Orchestra and is a member of the Mozarteian Players, Loma Mar Quartet, and the Aulos Ensemble.

David Miller, *viola*

A devoted performer of chamber music on period instruments, David Miller is a founding member of the Classical Quartet, the Haydn Baryton Trio, the Bach Ensemble and Concert Royal, as well as the violist of Aston Magna since 1974. Mr. Miller serves as principal violist for numerous Baroque and Classical orchestras including the Handel & Haydn Society, the Boston Early Music Festival, and the New York Collegium. Mr. Miller teaches viola at Princeton University, and has also taught at the Akademie für Alte Musik in Brixen, Italy.

Pamela Murray, *soprano*

Pamela Murray has been a frequent guest of many of Boston's early music ensembles. Her oratorio credits include Bach's *Magnificat* and *St. Matthew Passion*, Handel's *Samson* and *Solomon*, and Carissimi's *Jephtha*. Ms. Murray is a founding member of Favelle Lyrica, a Boston-based trio who's most recent CD, *A New Sappho*, on the KOCH International label, has received critical acclaim.

Andrew Schwartz, *bassoon*

Bassoonist Andrew Schwartz has appeared throughout the world as a soloist, chamber musician, and orchestral player. His varied and intriguing career ranges from frequent appearances with the Metropolitan Opera Orchestra, to recording jazz with Wynton Marsalis, as well as on Broadway as a member of the original cast of Peter Brook's *Carmen*. Mr. Schwartz has recorded extensively, including the entire works for wind chamber music and the late Operas of Mozart, for Decca/L'Oiseau Lyre.

Jane Starkman, *violin*

Jane Starkman performs as both a violinist and violist for many groups in the United States and abroad, including the Handel & Haydn Society, Boston Baroque, the Boston Early Music Festival, Smithsonian Chamber Players, The King's Noyse, and the Aston Magna Festival. Ms. Starkman is on the faculty of Oberlin College's Baroque Performance Institute.

Daniel Stepner, *violin*

Daniel Stepner is in his fourteenth year as Concertmaster of H&H. He is also the first violinist of the Lydian String Quartet, in residence at Brandeis University, and baroque violinist with the Boston Museum Trio, which gives an annual series of chamber concerts at the Museum of Fine Arts. During the summer, he serves as Artistic Director of the Aston Magna Festival, a period instrument series based in Great Barrington. He has taught violin at the New England Conservatory, the Eastman School of Music, the Longy School, and currently teaches violin at Brandeis and chamber music at Harvard.

Sanford Sylvan, *baritone*

Baritone Sanford Sylvan displays a remarkable range of vocal expression and communicative power. Mr. Sylvan and his long-time collaborator, pianist David Breitman, have performed recitals in major venues throughout the United States and Europe. Their recitals and recordings have earned exceptional praise from critics and audiences, including three Grammy nominations for Best Classical Vocal Performance. Mr. Sylvan has performed with many of the leading orchestras of the world and his festival appearances include the Edinburgh, Tanglewood, Vienna, Holland, Schleswig-Holstein and Ojai.

Catherine Turocy, *baroque dancer/choreographer*

Catherine Turocy, Artistic Director and co-founder of The New York Baroque Dance Company, is internationally recognized for her contribution to the current revival of eighteenth-century ballet. She has been commissioned to choreograph over thirty opera productions in France and the United States. Her ballets have been filmed for French, Japanese and American television and featured throughout the world. In 1995 she was knighted by the French government in recognition for her work in reconstruction and choreography of French Baroque ballets and operas.

Donald Wilkinson, *baritone*

Donald Wilkinson enjoys a distinguished career in concert, opera, oratorio, and recital, and has appeared throughout North American and Europe. Mr. Wilkinson has performed as soloist with Seiji Ozawa and the Boston Symphony Orchestra, Christopher Hogwood and the Handel & Haydn Society, and since 1984 has been a soloist in Emmanuel Music's Bach Cantata series under the direction of Craig Smith.

Michael Willens, *bass*

Michael Willens is considered the leading period instrument double bass player in America. He has toured, performed and recorded with such groups as H&H, Boston Early Music Festival Orchestra, Philharmonia Baroque Orchestra, Tafelmusik, and others. Mr. Willens makes his home in Europe and has toured and recorded with outstanding period instrument ensembles there including Musica Antiqua Köln, Taverner Players, Les Arts Florissant, Orchestre Revolutionnaire et Romantique and The English Consort.

Handel: from *L'Allegro, il Penseroso ed il Moderato*,
Part the Third

As Steals the Morn

text by Charles Jennens (1700-1773)

As steals the morn upon the night,
And melts the shades away,
So truth does Fancy's charm dissolve
And rising reason puts to flight
The fumes that did the mind involve,
Restoring intellectual day.

Haydn: from Ramler's Lyrical Bouquet

Alles hat seine Zeit (Everything in its time)

anonymous text from the Greek

Lebe, liebe, trinke, lärm,
kränze dich mit mir.
Schwärme mit mir,
wenn ich schwärme.
Ich bin wieder klug mit dir.

*Live, love, drink, kick over the traces
crown yourself with me.
Be enthusiastic with me
when I am enthusiastic.
I am wise again with you.*

Wider dem Übermut (Against presumption)

text by C. F. Gellert (1715-1769)

Was ist mein Stand, mein Glück,
und jede gute Gabe?
Ein unverdientes Gut.
Bewahre mich, o Gott!
von dem ich alles habe,
vor Stolz und Übermut.

*What is my estate,
my fortune, and every talent?
An undeserved property.
Preserve me, O God,
to whom I owe everything,
from pride and presumption.*

Schubert: from *Die schöne Müllerin*, D. 795*text by Wilhelm Müller (1794-1827)*

Wohin? (Where to?)

Ich hört' ein Bächlein rauschen
 Wohl aus dem Felsenquell,
 Hinab zum Tale rauschen
 So frisch und wunderhell.

Ich weiß nicht, wie mir wurde,
 Nicht, wer den Rat mir gab,
 Ich mußte auch hinunter
 Mit meinem Wanderstab.

Hinunter und immer weiter
 Und immer dem Bache nach,
 Und immer frischer rauschte

Und immer heller der Bach.
 Ist das denn meine Straße?
 O Bächlein, sprich, wohin?
 Du hast mit deinem Rauschen
 Mir ganz berauscht den Sinn.

Was sag ich denn vom Rauschen?
 Das kann kein Rauschen sein:
 Es singen wohl die Nixen
 Tief unten
 ihren Reihn.

Laß singen, Gesell, laß rauschen
 Und wandre fröhlich nach!
 Es gehn ja Mühlenräder
 In jedem klaren Bach.

*I hear a brooklet rushing
 Right out of the rock's spring,
 Down there to the valley it rushes,
 So fresh and wondrously bright.*

*I know not, how I felt this,
 Nor did I know who gave me advice;
 I must go down
 With my wanderer's staff.*

*Down and always farther,
 And always the brook follows after;
 And always rushing crisply,
 And always bright is the brook.*

*Is this then my road?
 O, brooklet, speak! where to?
 You have with your rushing
 Entirely intoxicated my senses.*

*But why do I speak of rushing?
 That can't really be rushing:
 Perhaps the water-nymphs
 Are singing rounds down there
 in the deep.*

*Let it sing, my friend, let it rush,
 And wander joyously after!
 Mill-wheels turn
 In each clear brook.*

Pause

Meine Laute hab ich gehängt
 an die Wand,
 Hab sie umschlungen mit einem
 grünen Band—
 Ich kann nicht mehr singen,
 mein Herz ist zu voll,
 Weiß nicht, wie ich's in Rieme
 zwingen soll.
 Meiner Sehnsucht allerheißesten
 Schmerz
 Durft ich aushauchen in Liederschmerz,
 Und wie ich klagte
 so süß und fein,
 Glaubst du doch, mein Leiden
 wär nicht klein.
 Ei, wie groß ist wohl
 meines Glückes Last,
 Daß kein Klang auf Erden
 es in sich faßt?

Nun, liebe Laute, ruh an
 dem Nagel hier!
 Und weht ein Lüftchen über
 die Saiten dir,
 Und streift eine Biene
 mit ihren Flügeln dich,
 Da wird mir so bange,
 und es durchschauert mich.
 Warum ließ ich das Band
 auch hängen so lang?
 Oft fliegt's um die Saiten
 mit seufzendem Klang.
 Ist es der Nachklang meiner Liebespein?
 Soll es das Vorspiel neuer Lieder sein?

*My lute I've hung
 upon the wall,
 I've tied it there with a
 green band;
 I can sing no more,
 my heart is too full.
 I know not how to compel
 the rhymes,
 The hot pain of my
 yearning
 I once could exhale in jesting songs;
 And when I complained,
 so sweet and fine,
 It seemed to me my sorrows
 weren't small.
 Ah, but how great is
 my joy's weight,
 That no sound on earth
 can hold it?*

*Now, dear lute, rest on
 this nail here!
 And if a breeze flutters over
 your strings,
 And if a bee grazes you
 with its wings,
 It makes me anxious
 and I shudder through and through.
 Oh, why have I left that ribbon
 hanging there so long?
 Often it stirs the strings
 with a sighing sound.
 Is it the echo of my lovelorn pining?
 Shall it be the prologue to new songs?*

H&H *Tribute*

HONORING CHRISTOPHER HOGWOOD

The end of the 2001 season marks an important transition for the Handel & Haydn Society, when Christopher Hogwood steps down as Artistic Director, a position he has held with distinction and flair for fifteen years. It is difficult to overstate the tremendous impact Mr. Hogwood has had on H&H, on the world of music, and on the practice of Historically Informed Performance (HIP) during his tenure. The Society has chosen to honor this remarkable artist, scholar, teacher, and friend by establishing a fund that will endow the Christopher Hogwood HIP Fellowship at H&H.

AN H&H RENAISSANCE

The Handel & Haydn Society experienced a true renaissance under the direction of Mr. Hogwood. Prior to his association with H&H, the Society was a local organization, with audiences based primarily in Boston. Hogwood's vision for H&H exceeded these geographical limitations. "For many years," he wrote, "the activities of H&H caused few ripples beyond the boundaries of Boston; however excellent the endeavor, the repercussions, rather like the effects of certain anesthetics, could only be described as 'local'. But the arts do not work in selective areas, they do not need to reach 'only a restricted part of the organism'. In my book, the musical organism is world-sized, and we are now at the beginning of a period for H&H when it will create more than local ripples."

During Hogwood's tenure the Society traveled as far as Los Angeles, New York City, Chicago and Atlanta, completed a series of recordings for Decca Records, and made its international debut at the prestigious Edinburgh International Arts Festival. At Hogwood's invitation, artists of international renown have appeared on the H&H stage, and audiences have experienced a dazzling variety of interdisciplinary programming that includes theatre, dance, opera and jazz.

Hogwood's visionary approach to Historically Informed Performance, combined with his commitment to breaking down barriers between artists and audiences, generated excitement within the H&H Orchestra and Chorus and among H&H audiences as well. His charm, wit, and intelligence made him a charismatic feature of H&H concerts – he was the first conductor to turn around and talk to the audience during performances. His enthusiasm was infectious – it was not uncommon at H&H performances for audiences to erupt into spontaneous applause between movements, a practice encouraged by Mr. Hogwood.

THE CHRISTOPHER HOGWOOD HIP FELLOWSHIP

As is characteristic of all of his artistic endeavors, Mr. Hogwood's unbridled curiosity and meticulous scholarship combined to produce programming and performances at H&H of unparalleled innovation and excellence. Of particular significance was the decision to make Historically Informed Performance practice a Hallmark of H&H. "My personal preference," Hogwood has written, "is to take advantage when one can of historical information, and try and achieve a congruence between 'then' and 'now', but never losing sight of the fact that we are simply utilizing archaeology and adding its facts to the rest of our 20th century resources. Therefore, if one is lucky and has the players available, then we should grasp at the chance to restore to Bach, Handel, Mozart, and Haydn some of their original style and sound, if for no other reason than to give us a reference point against which to measure later changes. There is no moral obligation to prefer the old way to the new, but one should be able to tell which is which."

The HIP Fellow will continue the tradition of scholarship introduced by Mr. Hogwood, and will form a bridge between H&H's new Music Director, Grant Llewellyn and the world of Historically Informed Performance. The HIP Fellow will be the Society's representative in the HIP community. The HIP Fellow will lecture before H&H audiences; host chat rooms on the H&H Web Site; research and write program notes and be available to Mr. Llewellyn for advice on performance practice. The Christopher Hogwood HIP Fellowship will be awarded annually, to a scholar selected by a panel to include Mr. Hogwood, Mr. Llewellyn, and others.

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2000-2001 SEASON